PRICED

LANDSCAPES · PORTRAITS AND GENRE PAINTINGS

Comprising Property of

M. LEON WALKER

Lexington, Mass. · Sold by His Order

Paintings of the Ojserkis Collection

DEEDED TO THE UNITED JEWISH APPEAL (INC.) FOR REFUGEES

Sold for Their Benefit

American Landscapes Sold by Order of the

NATIONAL ARTS CLUB

New York

PROPERTY FROM OTHER SOURCES

Public Sale

Friday Afternoon, May 24

at 2 o'clock

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

1940

NMMOI-P2368

SALE NUMBER 206
EXHIBITION FROM SATURDAY, MAY 18 TO TIME OF SALE
WEEKDAYS 9 TO 5:30 · CLOSED SUNDAY

Paintings of Various Schools

WORKS BY DAUBIGNY · DIAZ · MAUVE · MONTICELLI
DERAIN · PASCIN · LAWSON · CRANE · BICKNELL · SULLY
TENIERS · POTTER · BERCHEM · AND MANY OTHERS

Comprising Property of
M. LEON WALKER
Lexington, Mass. · Sold by His Order

Paintings of the Ojserkis Collection
DEEDED TO THE UNITED JEWISH
APPEAL (INC.) FOR REFUGEES
Sold for Their Benefit

American Landscapes Sold by Order of the
NATIONAL ARTS CLUB
New York

PROPERTY FROM OTHER SOURCES

Public Sale
Friday Afternoon, May 24
at 2 o'clock

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK · 1940

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U. S. A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

12. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE • OTTO BERNET

HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES · *Secretary and Treasurer*

[NUMBER 3]

AFTERNOON SESSION

Friday, May 24, 1940, at 2 p. m.

CATALOGUE NUMBERS 1 TO 128 INCLUSIVE

The paintings in the present sale designated by United Jewish Appeal, Inc., for Refugees *were given by Mr Sigmund Ojserkis of Atlantic City, N. J. to this philanthropic agency in order that the proceeds from their sale might be used for overseas relief and refugee aid.*

CHARLES SHEELER — AMERICAN: b. 1883

1. *DELMONICO BUILDING.* Skyscrapers seen in perspective. Signed.
Pencil: 10¼ *x* 7½ *inches*

3 —

ANTON MAUVE — DUTCH: 1838-1888

2. *CATTLE AND SHEEP: TWO OIL PAINTINGS AND TWO CRAYON DRAWINGS.* Peasant with Cow; and Milking Time, painted in oils. Return of the Flock, study for the famous painting from the Joseph Jefferson collection, crayon drawing heightened with white, the reverse with similar scene. All signed. [Lot.] (*Walker*)
Collection of Mme Mauve, 1890

30 -

CHARLES BARGUE — FRENCH: d. 1883

3. *COLLECTION OF TWENTY PENCIL DRAWINGS.* Including figure studies, genre scenes, and a study for an Arab sentinel. All with stamp of the *Vente Bargue,* 1883. [Lot.] (*Walker*)
Collection of P. A. B. Widener, Philadelphia
From Agnew & Sons, London
From Wallis & Son (The French Gallery), London

15 -

[See illustration of two]

JUAN ANTONIO GONZALES — SPANISH: b. 1842

4. *THE COURTSHIP.* A youth and a maiden in Louis XVI silk costumes, seated on the verdant bank of a winding stream, the latter fishing. Signed and dated *Paris* 1882. (*N. Y. Private Collector*)
Panel: 10½ *x* 13¾ *inches*

30 -

[NUMBER 5]

LOUIS METTLING — FRENCH: 1847-1904

5. *THE MANDOLIN PLAYER.* Depicting a boy in sixteenth century costume singing to the accompaniment of a mandolin; seated in a dark interior with an open music book on the floor. Signed and dated '74. (*Walker*) *Panel:* 18 *x* 14½ *inches*

40 –

Collection Cottier, Galerie Durand-Ruel, Paris, 1892, no. 86

From Arthur Tooth & Son, London

[See illustration]

ERNST SCHMITZ — GERMAN: 1859-1917

50 –

6. *A CUP OF COFFEE.* An old woman in picturesque peasant costume and gold-embroidered jeweled headdress depicted at bust length, holding a cup and saucer. Signed. (*L. I. Private Collector*)

Panel: 9½ *x* 7½ *inches*

CARL KRONBERGER — AUSTRIAN: b. 1841

7. *CONTENTMENT.* An old peasant, in brown velvet coat and rust-colored waistcoat with loose yellow tie and cap, smiles as he enjoys a cigar. Signed. (*L. I. Private Collector*) *Panel:* 7½ *x* 5½ *inches*

90—

LOUIS METTLING — FRENCH: 1847-1904

8. *THE PHILOSOPHER.* A rabbi standing beside a table, reading by the light of a window at the left. Signed. (*Walker*) *Panel:* 17 *x* 12½ *inches*

20—

From Wallis & Son (The French Gallery), London

GERARD PORTIELJE — BELGIAN: b. 1856

9. *LA PECHE MANQUEE.* An interior with an elderly man nursing a gouty foot, greeting a returning fisherman laden with fishing paraphernalia but no fish. Signed and dated 1885. (*N. Y. Private Collector*) *Panel:* 18½ *x* 15 *inches*

45—

GEORGES D'ALMAINE — FRENCH: fl. 1847

10. *PRESIDENT FRANKLIN PIERCE.* Bust portrait to half left in black coat and waistcoat and high black stock. Signed and dated 1847. (*Walker*) *Pastel on pink paper:* 22 *x* 16½ *inches*

5—

JOHN SINGLETON COPLEY, R.A. — AMERICAN: 1737-1815

11. *STUDY FOR 'WATSON AND THE SHARK': WASH DRAWING.* Depicting nine figures in a dory, two reaching overboard to rescue a nude youth from the jaws of a shark. In the background the harbor of Havana and Morro Castle, with anchored sailing vessels at right and left. (*Walker*) *Pen and ink and wash:* 18½ *x* 21½ *inches*

70—

Note: Copley's first picture after being elected a member of the Royal Academy was the historical painting *Watson and the Shark* painted in 1778, presaging the coming romantic movement. It represents the dramatic rescue of Brooke Watson, an American, who was afterwards Commissary General of the English armies in America, Lord Mayor of London, and Member of Parliament (see Dunlap, vol. 1, pp. 133-4). The above is a drawing for the large painting which was executed for the Christ's Church Hospital; and shows the artist's pencil notes of dimensions for enlargement.

J. FRANCIS MURPHY, N.A. — AMERICAN: 1853-1921

12. *SUNNY OCTOBER DAY.* Scattered trees with delicate russet and golden foliage growing in a golden brown field, the branches patterned against a gray sky. Signed and dated 1908. (*Koehler*) 13 *x* 10¼ *inches*

65—

J. J. GOULD — AMERICAN CONTEMPORARY

13. *TROPICAL HUMMING BIRDS.* A pair of humming birds with green and black plumage perched upon a branch above a nest. Landscape background of foliage and mountains. Signed. (*Walker*) 12½ *x* 10½ *inches*

170

[NUMBER 14]

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

14. *SCENE D'INCANTATION.* A rising moon outlining the towers of a medieval castle on the high horizon; in the foreground, a maiden standing within a circle of fire, surrounded by eight figures of gypsies in blue, rose, and scarlet dress. Signed and dated '62. (*United Jewish Appeal, Inc., for Refugees*) *Panel:* 10¾ *x* 15½ *inches*

85 –

From Durand-Ruel, Inc., New York

Collection of Sigmund Ojserkis

[See illustration]

LOUIS METTLING — FRENCH: 1847-1904

15. *COMFORT OF THE SCRIPTURES.* An old peasant woman seated at full length, holding an open Bible upon her knees. (*Walker*) 7 *x* 12½ *inches*

22 56

Collection of William Merritt Chase, N.A., New York, 1912

ANTON MAUVE — DUTCH: 1838-1888

16. *COWS: TWO STUDIES.* Each depicting a brown and white cow standing in a green meadow, one before a background of foliage and a rail fence, the other beneath a blue sky. Both signed. (*Walker*) *Canvas on panel:* 11½ *and* 11¾ *x* 16½ *inches*

22 19

Collection of Mme Mauve, 1890

[NUMBER 17]

CHARLES FRANÇOIS DAUBIGNY — FRENCH: 1817-1878

17. *PAYSAGE ET RIVIERE.* Low ceiling of rolling clouds above a green landscape of cultivated fields with scattered trees. In the foreground a marshy river, with a woman and two cows upon the bank. Signed and dated 1876. (*United Jewish Appeal, Inc., for Refugees*)
250 *Cradled panel:* 15½ *x* 26½ *inches*
From Durand-Ruel, Inc., New York
Collection of Sigmund Ojserkis

[See illustration]

ANTON MAUVE — DUTCH: 1838-1888

18. *CATTLE PASTURING: TWO STUDIES.* A recumbent brown and white cow on the green bank of a river; and a view of green fields beyond a gate in the foreground, cattle grazing in the distance. Both signed. (*Walker*) *Canvas on panel:* 10½ *x* 17 *inches*
15
Collection of Mme Mauve, 1890

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

19. *SOUS BOIS.* Depicting a figure in a red cap following a rutted road through the interior of a wood and approaching a sunlit clearing in the middle distance. Stamped *Vente Diaz.* (*United Jewish Appeal, Inc., for Refugees*) *Panel:* 12¼ *x* 17 *inches*
45
From Durand-Ruel, Inc., New York
Collection of Sigmund Ojserkis

JACOB HENDRIK KEVER — DUTCH: 1854-1922

20. *THE SISTERS.* A little girl in dark dress and cap seated in profile, sewing; on the floor at her feet is her smaller sister in blue apron, holding a plate in her lap. Signed. (*Walker*) *Watercolor:* 22¾ *x* 19¼ *inches*
Purchased from the artist
From B. J. van Whisseling & Co.
25 Collection of J. Francis Wilson, New Rochelle, N. Y.

EMIL VAN MARCKE — FRENCH: 1827-1890

21. *COWS WATERING.* Three cows watering in a shallow stream before a sandy bank and hedge of flowering bushes and trees. Signed. (*N. Y. Private Collector*) 20 *x* 16 *inches*
40 –

ABRAHAM HULK — BRITISH: XIX CENTURY

22. *LANDSCAPES: PAIR PAINTINGS.* Flowering meadows with shallow ponds in the foreground and cottages with smoking chimneys in the distance; children appear near the water, one standing beside an old shed. Both signed. 16 *x* 24 *inches*
35 –

TWO PAINTINGS

23. Wooded snow-covered shore of a pond, by Svend Svendsen; and view of Schooley Mountains and Budd Lake, New Jersey, by Thos. B. Griffin, signed and dated '16. [Lot.] (*Koehler*) 30 *x* 25¼ *inches*
12 *x* 18¼ inches
15 –

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

24. *LE MALEFICE.* Depicting a young girl, in white blouse and dark blue skirt, listening to the prophecies of a gypsy. Landscape background with glowing sky. Signed. 13 *x* 9¾ *inches*
90 –
From Boussod, Valadon & Co., New York
From Arthur Tooth & Sons, New York, 1905

EUGENE GIRARDET — FRENCH: 1853-1908

25. *MOSQUE DOOR, CAIRO.* Barred entrance to a stone mosque, with shoes of worshippers left near the step. Two figures appear in the sunlit interior court. Signed and dated 1898. *On board:* 16 *x* 10¾ *inches*
20 –
Purchased from the artist
From M. Knoedler & Co., Inc., New York, 1898

[NUMBER 26]

CHARLES FRANÇOIS DAUBIGNY — FRENCH: 1817-1878

26. *BORDS DE L'OISE.* Twilight sky reflected in the surface of the river widening into the left foreground, two figures and cattle watering upon the green shore at right. Wooded background of green and russet trees. Signed and dated 1865. (*United Jewish Appeal, Inc., for Refugees*)

29 x 43½ inches

210 From Durand-Ruel, Inc., New York
Collection of Sigmund Ojserkis

[See illustration]

NARCISSE VIRGILE DIAZ DE LA PENA — FRENCH: 1807-1876

27. *ENTREE DU BAS-BREAU.* Dark russet foliage of woods screening a blue cumulus sky which appears above the treetops; in the foreground, a clearing with a woman in a red jacket gathering faggots at the left. Signed and dated '64. (*United Jewish Appeal, Inc., for Refugees*)

19½ x 27½ inches

75 From Durand-Ruel, Inc., New York
Collection of Sigmund Ojserkis

[NUMBER 28]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

28. *FONTAINEBLEAU FOREST.* A pathway leading from a clearing in the foreground through the forest trees, the russet and golden foliage and tree trunks lighted with bright patches of sunlight. Signed.

Cradled panel: 19 *x* 39 *inches*

50 —

[See illustration]

CHARLES FRANÇOIS DAUBIGNY FRENCH: 1817-1878

29. *MAISONS PRES D'UNE RIVIERE.* Village houses bordering a winding river with figures upon the bank and a woman mooring skiffs at the water's edge. Cloudy twilight sky. Signed and dated 1869; stamped on the reverse *Vente Daubigny.* (*United Jewish Appeal, Inc., for Refugees*) *Panel:* 10½ *x* 23¼ *inches*

105 —

Note: With MS. authentication on the reverse signed by Karl Daubigny dated 1879.

From Durand-Ruel, Inc., New York

Collection of Sigmund Ojserkis

BRITISH SCHOOL — XIX CENTURY

30. *LANDSCAPES: TWO PAINTINGS.* One depicting the ruins of a castle bordering a winding road and a small pond; the other a woodland road with a sportsman in red coat. The latter signed H. JUTSUM and dated 1841. *12 x 14 inches*

CHARLES MONTAGUE — BRITISH: XIX CENTURY

31. *HUNTSMEN IN LANDSCAPES: PAIR PAINTINGS.* Mounted huntsmen in pink coats; one with two hounds seen before a Georgian brick mansion and the other before a thatch-roofed country tavern. Both signed. *Panels: 12 x 18¼ inches*

JOHN SELL COTMAN — BRITISH: 1782-1842

32. *NEAR HARLECH, NORTH WALES.* Figures upon a curved shore, some unloading a fishing boat on the sands; in the middle distance, the houses and church of the old town. Mountainous background. Signed and dated 1821. *17 x 26½ inches*

COLIN HUNTER, A.R.A. — SCOTTISH: 1841-1904

33. *SUTTON POOL, PLYMOUTH.* Sailing vessels with amber-colored sails and small craft outside the stone breakwaters of the harbor, with numerous vessels inside seen before the houses of the town bordering the shores. Signed and dated 1878. *16 x 30 inches*

AUGUSTE RODIN — FRENCH: 1840-1917

34. *DANCERS: TWO WATERCOLOR AND PENCIL DRAWINGS.* Female figures, one nude, the other half nude, in the motions of a dance. Signed. (*N. Y. Private Collector*) *12½ x 9½ and 12 x 8½ inches*

AUGUSTE RODIN — FRENCH: 1840-1917

35. *NUDES: TWO WATERCOLOR AND PENCIL DRAWINGS.* One depicting three nude female figures falling through space before a green-tinted background, probably a study for the Descent into Hell; and a single figure in motion. Signed. (*N. Y. Private Collector*) *17¾ x 13½ inches and 14 x 9¾ inches*

[NUMBER 36]

ANDRE DERAIN — FRENCH: b. 1880

36. *PORTRAIT OF A GIRL.* Bust-length portrait of a young girl with bare shoulders, her oval face framed by dark hair, her eyes glancing toward the observer. Shaded green background. Signed. (*N. Y. Private Collector*) 13 *x* 14½ *inches*

200 -

[See illustration]

AUGUSTE RODIN — FRENCH: 1840-1917

37. *NUDES: TWO WATERCOLOR AND PENCIL DRAWINGS.* Each depicting two nude female figures falling in space, probably from the series for *L'Enfer.* Signed. (*N. Y. Private Collector*)

14¼ *x* 11 *inches*
13¾ *x* 10 *inches*

15 -

[NUMBER 38]

JULES PASCIN — AMERICAN: 1885-1930

38. *SLEEPING NUDE.* Reclining figure of a girl in profile, lying upon a white divan, with flowing brown hair tied with a green ribbon; light brown background. Signed. (*N. Y. Private Collector*) 32 *x* 25½ *inches*

3r

[See illustration]

AUGUSTE RODIN — FRENCH: 1840-1917

39. *NUDES: TWO WATERCOLOR AND PENCIL DRAWINGS.* Each depicting a nude female figure in spiral movement with back to the observer. Signed. (*N. Y. Private Collector*)

10

12¼ *x* 8 *inches and* 14 *x* 8¾ *inches*

[NUMBER 40]

PAULUS POTTER DUTCH: 1625-1654

40. *HEAD OF A BULL.* Head of a black bull with white marking. Sky background with a low prospectus of green landscape extending to distance mountains. Signed and dated 1646. (*United Jewish Appeal, Inc., for Refugees*) *Canvas on panel:* 23½ *x* 19½ *inches*

160 —

From M. Knoedler & Co., Inc., New York

Collection of Sigmund Ojserkis

[See illustration]

ABRAHAM HULK — BRITISH: XIX CENTURY

41. *LANDSCAPES: PAIR PAINTINGS.* Verdant landscapes, one with a pond surrounded by willows and wild flowers, with a child in a skiff near the foreground; the other with figures of children upon a path leading past a gabled cottage. Both signed. 30 *x* 20 *inches*

35

ALEXANDER H. WYANT, N.A. — AMERICAN: 1836-1892

42. *LANDSCAPE.* A green and russet meadow, with a small marshy pool, enclosed in the distance by low mountains beneath a sky of gray clouds. Signed with initial W. (*National Arts Club*) 12 *x* 16 *inches*

65

ADRIAEN BROUWER — FLEMISH: 1605/8-1638/40

43. *THE TOPER.* Bust-length figure to half right of a laughing boor wearing a battered felt hat with feather, a red doublet and brown coat. (*Walker*) *Panel:* 6½ *x* 6¾ *inches*

From the Sedelmeyer Gallery, Paris

20

DAVID TENIERS, THE YOUNGER — FLEMISH: 1610-1690

44. *THE PLACE OF TOMBS.* Figures upon a road winding from the left into the foreground past monumental tombs and memorials to the dead; in the foreground is a sportsman addressing a turbaned figure, at the right his attendant in red jerkin. Signed and dated illegibly. (*Walker*) *Panel:* 15½ *x* 22½ *inches*

30

RICHARD PARKES BONINGTON (?) — BRITISH: 1801-1828

45. *COAST SCENE.* High cliffs overlooking a choppy green sea at right, with four figures of fishermen appearing upon a rocky coast and sands in the foreground, one loading a dory. Signed. 19¼ *x* 30¼ *inches*

35

[NUMBER 46]

DAVID TENIERS, THE YOUNGER — FLEMISH: 1610-1690

46. *THE TAKING OF THE TOWN OF UTRECHT.* View of the walled city, with regiments of cavalry and infantry in formation on the wide plain before it; in the foreground, Louis XIV mounted on a white horse accompanied by his generals, receiving the keys of the city; at the left, soldiers merrymaking. With cartouche at lower centre, inscribed *Vytreqve* and dated 1672. (*United Jewish Appeal, Inc., for Refugees*)

260 —

24½ x 34½ *inches*

Collection of Emperor Napoleon III, Palais des Tuileries, Paris

Collection of Empress Eugenie, London, 1927

From M. Knoedler & Co., Inc., New York

Collection of Sigmund Ojserkis

[See illustration]

[NUMBER 47]

NICOLAS BERCHEM DUTCH: 1620-1682

47. *LANDSCAPE WITH FIGURES.* View of a river winding about a steep-faced cliff with a castle on the heights. Cattle and horsemen are fording the river; in the foreground appear women with children and a faggot gatherer mounted on a donkey, surrounded by goats and dogs. Mountainous vista at the left. Signed. (*Bushnell Estate*)

Cradled panel: 20 *x* 16¼ *inches*

[See illustration]

[NUMBER 48]

ERNEST LAWSON, N.A. AMERICAN: 1873-1939

48. *CENTRAL PARK BRIDGE.* View from the park, with the arched stone bridge spanning the aquamarine water in the foreground; in the background, the tall buildings before the Plaza silhouetted against a cloudy turquoise sky. Signed. (*National Arts Club*) 30 *x* 36 *inches*

From the Ferargil Galleries, New York

210 — Exhibited at the National Academy of Design, New York

Exhibited at the Rhode Island School of Design, Providence, R. I.

Exhibited at the Carnegie Institute, Pittsburgh

Biennial Exhibition of Contemporary American Painting, Whitney Museum of American Art, New York, 1936

[See illustration]

GEORGE H. BOGERT, A.N.A. AMERICAN: b. 1864

49. *APPROACHING STORM: MONTIGNY, FRANCE.* A figure in blue on the flowering bank of a narrow stream; in the distance, green fields and trees beneath a twilight sky of cumulus clouds. Signed.

20 —

On board: 18 *x* 24 *inches*

[NUMBER 50]

BRUCE CRANE, N.A. AMERICAN: 1857-1937

50. *THE AUTUMN HILLS.* Golden brown hillside of fields enclosed by woods, at the right, and low stone walls; with hewn logs piled in the foreground and the blasted trunk of a solitary tree at right. High horizon meeting a light gray skv. Signed. (*National Arts Club*) 45 *x* 46 *inches*
Exhibited at the Boston Art Club, Boston

[See illustration]

ERNEST LAWSON, N.A. AMERICAN: 1873-1939

51. *SHADOW OF THE BRIDGE, HARLEM RIVER.* View of the high arch of the bridge spanning the blue-green water, with a steamer approaching from the left; buildings border the opposite bank and surmount the green cliff forming the background. Signed. (*National Arts Club*) 24¾ *x* 30 *inches*

ALBERT LEROY GROLL, N.A. — AMERICAN: b. 1866

52. *ARIZONA, PAST AND PRESENT.* An aeroplane flying through an expanse of blue sky with cirrus clouds; below, covered wagons follow winding wheel-tracks across a wide desert landscape enclosed in the distance by mountains and mesas. Signed. (*United Jewish Appeal, Inc., for Refugees*) 42 *x* 52 *inches*

70— Collection of Sigmund Ojserkis

CHARLES P. GRUPPE — AMERICAN: b. 1860

53. *OLD DELFT, HOLLAND. Schuyts* moored beside a quay at left, where figures are strolling before gabled town buildings; in the distance a church, and scattered fishermen's cottages bordering the shore. Signed. (*Gruppe*) 30 *x* 36 *inches*

60—

LEONARD OCHTMAN, N.A. — AMERICAN: 1854-1934

54. *EARLY MOON RISE.* A ravine beneath a carpet of freshly fallen snow, with a single tree in the middle distance; a full moon obscured by a mist is suspended in a pale blue sky. Signed and dated 1914. (*National Arts Club*) 24 *x* 30 *inches*

50—

AUGUST VAN HIER — DUTCH: XIX CENTURY

55. *PORT SCENE, BRITTANY.* Fisherfolk upon a beach before cottages and sheds overlooking a gray sea at right; in the middle distance, sailing vessels anchored and beached upon the sands. Signed. 22¾ *x* 36¼ *inches*

25—

DAVID PAYNE, R.B.A. — BRITISH: XIX CENTURY

56. *SUFFOLK CORNFIELD.* Blue cumulus sky above a half-reaped field of golden grain, two horses drawing a reaper; in the distance, a hamlet. Signed; dated on the reverse 1886. 20¼ *x* 30¼ *inches*

40—

O. T. CLARK, R.B.A. — BRITISH: XIX CENTURY

57. *OLD MILL.* River landscape with a figure upon a bridge feeding swimming ducks, the bridge leading to the gabled buildings of a mill surrounded by trees. Sunset sky. Signed. 28 *x* 36 *inches*

37 50

H. BOLTON JONES, N.A. — AMERICAN: 1848-1927

58. *OAKS.* Wheel tracks leading through a green meadow enclosed at the left by tall oaks in full foliage screening a bright blue sky with cumulus clouds. Signed. (*National Arts Club*) 30 *x* 36 *inches*

Exhibited at the National Academy of Design, New York

Annual Exhibition, Municipal Art Society, New York

15—

HENRY W. PARTON, N.A. — AMERICAN: 1858-1933

59. *VANITY.* Three-quarter-length figure of a young girl in flowered gown slipped from her left shoulder, her head in profile as she arranges her long auburn brown hair. Signed. (*National Arts Club*) 36 *x* 28 *inches*

40 — Esposizione Internationale d'Arte, Venice, 1930, no. 195

GUY CARLETON WIGGINS — AMERICAN: b. 1883

60. *MADISON SQUARE, NEW YORK: WINTER.* Misty outlines of the tall buildings and the clock tower bordering the snow-covered square, seen above the white branches of the trees; snow shovelers, pedestrians, and a yellow cart appear in the foreground. Signed. (*National Arts Club*) 40 *x* 34 *inches*

ELIHU VEDDER, N.A. — AMERICAN: 1836-1923

61. *IN MEMORIAM.* Depicting a young woman in blue, white, and brown Grecian garb, holding an alabastron, standing in a field of poppies beside a memorial column surmounted by a skull. Signed and dated Rome 1879. (*Walker*) 44½ *x* 19½ *inches*

Collection of J. G. Blake, 1880

Exhibited at Williams and Everett Galleries, Boston, 1880

Exhibited at the Boston Art Club, Boston, 1912

Recorded in Elihu Vedder, *The Digressions of V.*, 1910, p. 478

JONAS LIE, P.N.A. — AMERICAN: 1880-1940

62. *THE HARBOR.* Boats casting green shadows upon the rippling aquamarine water; at the left, a tug drawing two barges, at the right a sailing vessel moored to a pier. Low city buildings line the distant shore. Signed. (*National Arts Club*) 30 *x* 36 *inches*

100

KARL HEFFNER — GERMAN: b. 1849

63. *LANDSCAPE WITH FIGURES.* A woman and child with a goat upon a path at the foot of a flight of steps leading to a ruined church; mountainous vista at left. Signed. 20¾ *x* 28 *inches*

40

JOHN HORACE HOOPER — BRITISH: fl. 1885

20 64. *SUFFOLK LANDSCAPE.* Autumn landscape with the gabled and red-tile roofed buildings of a mill bordering a mill-stream, a fisherman appearing in the middle distance. Signed. 20 *x* 30 *inches*

[NUMBER 65]

CHARLES FRANÇOIS DAUBIGNY FRENCH: 1817-1878

65. *LAVEUSES AUX BORDS DE L'OISE: CREPUSCULE.* Green banks bordering the diagonal course of the river; in the foreground, two washerwomen at the water's edge, at left a path passing between low trees. Signed and stamped *Vente Daubigny.* (*United Jewish Appeal, Inc., for Refugees*) 20 *x* 32 *inches*

From Durand-Ruel, Inc., New York

Collection of Sigmund Ojserkis

[See illustration]

[NUMBER 66]

CHARLES FRANÇOIS DAUBIGNY FRENCH: 1817-1878

66. *LA SEINE PRES DE MANTES.* Rippling waters of the river, with two men in a skiff before the wooded bank at right. On the farther shore, the twin towers of the cathedral rise before a glowing twilight sky; in the middle distance, the arched stone bridge. Signed and dated 1869; and stamped *Vente Daubigny.* (*United Jewish Appeal, Inc., for Refugees*)

Cradled panel: 15¼ *x* 26½ *inches*

From Durand-Ruel, Inc., New York

Collection of Sigmund Ojserkis

[See illustration]

[NUMBER 67]

THOMAS SULLY — AMERICAN: 1783-1872

67. *SLEEPING MOTHER AND CHILD.* The reclining figure of a young mother holding a waking baby in the curve of her left arm; rose and saffron draperies. (*Walker*) 28 *x* 44 *inches*

80 –

[See illustration]

EMIL CARLSEN, N.A. — AMERICAN: 1853-1932

68. *IN THE FOOTHILLS.* Blue sky with billowy white cumulus clouds descending to a horizon of low hilltops viewed from an elevation in the foreground grown with shrubs and low trees. Signed. (*National Arts Club*) 30 *x* 35 *inches*

50 –

EDWARD CHARLES WILLIAMS — BRITISH: XIX CENTURY

69. *RIVER SCENE.* Workmen upon a shore of a winding river with barges moored nearby; on the opposite bank, cattle watering. Mountainous background with a castle on a hillside. Signed and dated '79. 24 *x* 36 *inches*

50 –

GEORGE H. BOGERT, A.N.A. — AMERICAN: b. 1864

70. *GRAND CANAL, VENICE.* Sunrise lighting the blue waters of the Canal and warming the orange façade of the Doge's Palace. Gondolas slip through the water; at the right are moored fishing vessels with colored sails. Signed. 28 *x* 40 *inches*

40 –

ERNEST ALBERT, A.N.A. — AMERICAN: b. 1857

71. *THE EVERLASTING HILLS.* Snow-covered landscape with sloping banks grown with slender saplings bordering a blue rivulet; in the background, the misty outline of hills forming a high horizon. Signed. (*National Arts Club*) 30 *x* 36 *inches*

HENRY A. FERGUSON — AMERICAN: 1842-1911

72. *LAUREL LAKE, NEAR STOCKBRIDGE, MASSACHUSETTS.* Haymakers in a green field surrounded by trees; in the distance, the blue lake with wooded banks beyond and the hazy range of the Berkshire Hills. 16 *x* 26 *inches*

WILLIAM RIMER — BRITISH: fl. 1850

73. *SCENE FROM 'PAUL AND VIRGINIA'.* Depicting a maiden in white feeding birds from a basket held at her hip, a youth in blue jacket seated at her side; in the background, four figures surrounding a table laden with tropical fruit. Signed on the reverse and dated 1846. 28½ *x* 36¼ *inches*

RALPH E. W. EARLE — AMERICAN: c. 1784-1837

74. *CALVIN THOMAS.* Half-length figure to half left in black double-breasted coat with high rolled collar, cream white waistcoat, and pleated jabot, seated in a green chair. (*Walker*) 26 *x* 21¾ *inches*
Painted about 1827

SIR JOHN WATSON GORDON, R.A. — SCOTTISH: 1788-1864

75. *SIR JOHN GLADSTONE, BART., M.P.* Half-length figure to half right in black double-breasted coat with high rolled collar, with white stock and black ribbon. Brown background. (*Walker*) 30 *x* 25 *inches*

Sir John Gladstone (1764-1851), son of Thomas Gladstone and father of the great English statesman; born in Leith. Merchant at Liverpool, importer of cotton from the United States, and champion of the interests of slaveholders. Created a baronet, 1846.

Collection of William E. Gladstone, London

From W. Lawson Peacock & Co., London

JAMES FROTHINGHAM, N.A. — AMERICAN: 1786-1864

76. *PRESIDENT MILLARD FILLMORE.* Bust-length portrait to half left in black coat and waistcoat with winged collar and black stock. Shaded brown background. (*Walker*) 30 *x* 25 *inches*

AMERICAN SCHOOL — XIX CENTURY

77. *GEORGE WASHINGTON and MARTHA WASHINGTON: PAIR PAINTINGS ON GLASS.* Bust-length portraits: George Washington in black coat with scarlet waistcoat and white jabot; and Martha Washington in black gown with white mob cap and fichu. (*Walker*) 24 *x* 20 *inches*

[NUMBER 78]

ALBION HARRIS BICKNELL — AMERICAN: 1837-1915

78. *LINCOLN AT GETTYSBURG.* Depicting Lincoln arising to deliver his famous address, standing before a crimson-covered table with an assembly of twenty notable figures of the day seated at either side. Landscape background with trees shading the platform. Signed. (*Walker*)
24¾ *x* 40½ *inches*

200 —

Note: The above is a smaller study of the panoramic painting of *Lincoln at Gettysburg* in the Malden Public Library, Malden, Mass. The occasion is the delivery of Lincoln's memorable short address after the Hon. Edward Everett had delivered the principal oration of the day. The painting was made for the engraver Charles Alvah Walker, who purchased it from the artist and organized, with the aid of Doll & Richards of Boston, a stock company to obtain subscriptions to cover expenses for the making of an engraving and publication of prints. This engraved steel plate by Walker accompanies the painting; together with a complete prospectus published for the purpose of raising subscriptions, including a key to the various personages portrayed and biographical sketches.

A portrait of Lincoln by Bicknell was purchased by the State of Massachusetts and now hangs in the lobby of the Governor's Office in the State House on Beacon Hill. A copy of the catalogue with full description of the Malden Library painting will also be given to the purchaser.

[See illustration]

[NUMBER 79]

ROBERT FEKE — AMERICAN: 1705/24-1750/69

79. *PORTRAIT SAID TO BE OF MRS THOMAS PALMER, NEE MARY MACKINTOSH.* Waist-length figure facing the observer of a young woman in décolleté white satin gown and sapphire blue scarf; within a painted brown oval. (*Walker*) 30 *x* 25 *inches*

[See illustration]

PETER PELHAM — AMERICAN: 1684-1751

80. *REVEREND THOMAS PRINCE.* Half-length figure facing the observer, in black robe and white bands; brown background. Within a painted oval. (*Walker*) 30 *x* 25 *inches*

Rev. Thomas Prince (1687-1758), an eminent divine at the old South Church, Boston; recorder of Colonial history in his *Chronicles,* for which he has been called "the father of American bibliography".

Collection of Harold P. Fletcher, Boston

CHARLES WILLSON PEALE (Attributed to)

American: 1741-1827

81. *PORTRAIT SAID TO BE OF GEORGE WASHINGTON.* Bust-length figure to half-left, wearing a green coat and pleated white shirt open at the neck; dark background. Signed with initials C.W.P. (*French*) 22½ *x* 18 *inches*

15 –

F. W. WRIGHT, After Gilbert Stuart — American: b. 1880

82. *JAMES RIVINGTON.* Half-length portrait to half left, seated in a crimson armchair, holding the *Gazette,* dressed in sapphire blue coat with rose collar and white waistcoat. Inscribed on back of canvas and dated 1926. 36 *x* 28 *inches*

Pum

James Rivington (1724-1802), publisher and bookseller, established in Philadelphia, 1760; later in New York; started the publication of the *New York Gazetteer* in 1773.

Collection of Percy R. Pyne, 2nd, Parke-Bernet Galleries, Inc., New York, 1940

REMBRANDT PEALE, N.A. (Attributed to)

American: 1778-1860

83. *GEORGE WASHINGTON.* Bust-length portrait, the head turned to half right; in black coat with white stock and jabot and powdered wig. Gray-green background. (*French*) 24½ *x* 20½ *inches*

15 –

AMERICAN SCHOOL — XVII Century

84. *PORTRAIT OF A LADY.* Waist-length figure turned slightly to the left, wearing a high black headdress showing a lace coif, and black gown with square lace collar and gold jewelry. (*Walker*) 26¾ *x* 22¾ *inches*

Pum

Note: A signature on the back of the canvas appears to read *John Watson pinxt,* 1718. Judging from the costume, however, the portrait could not have been painted later than the seventeenth century.

Collection of Harold P. Fletcher

JOHN TRUMBULL (Attributed to) — American: 1756-1843

85. *EARL OF BUCHAN.* Half-length figure in scarlet-lined blue uniform and wearing a powdered tie-wig. Inscribed at lower left with the name of the sitter. (*French*) 30 *x* 25 *inches*

20 –

NATHANIEL HONE, R.A. IRISH: 1718-1784

86. *PORTRAIT OF A LADY.* Waist-length portrait facing the observer of a young woman in a blue square-necked gown with laced bodice and transparent lace partlet. Within a painted brown oval. (*Walker*)
30 *x* 25 *inches*

SIR JOSHUA REYNOLDS, P.R.A. BRITISH: 1723-1792

87. *STUDY FOR HEAD OF A SLEEPING CHILD.* Sleeping child, the fair hair and features lighted from upper left, the body sketched in outline. (*Walker*) 17 *x* 17 *inches*
From Wallis & Son (The French Gallery), London

BRITISH SCHOOL XVIII CENTURY

88. *PORTRAIT SAID TO BE OF DR SAMUEL JOHNSON.* Half-length seated figure in brown coat and waistcoat with white lawn jabot and powdered periwig, holding a green enamel snuff box in the left hand. (*N. Y. Private Collector*) 36¼ *x* 28 *inches*

WILLIAM HOGARTH BRITISH: 1697-1764

89. *PORTRAIT OF A LADY.* Waist-length figure to half right of a dark-haired young woman in low-necked blue gown with celadon scarf pinned at the bodice. Brown background within a painted oval. (*Walker*) 30 *x* 25 *inches*
Painted about 1740

[NUMBER 90]

JOHN OPIE, R.A. BRITISH: 1761-1807

90. *EDWARD PENWARNE, ESQ.* Waist-length figure, the head turned to half right and lighted from upper left; wearing a blue double-breasted coat, buff waistcoat, and white bow stock. (*Walker*) 29 *x* 22¼ *inches*

Painted about 1800

Collection of the Rev. Edward Penwarne-Wellings, 1878

Collection of Mrs Penwarne-Wellings, London, 1911

From Wallis & Sons, London

Described in John Jope Rogers, *Opie and his Works,* 1878, p. 143

Described in Ada Earland, *John Opie and his Circle,* 1911, p. 306

[See illustration]

[NUMBER 91]

DUTCH SCHOOL — XVII CENTURY

91. *PORTRAIT OF A LADY.* Half-length figure of a young woman in an ivory white satin gown trimmed with pearls, with transparent muslin and lace partlet; seated to half left in a scarlet chair, holding a fan. Draped background. 37 *x* 29 *inches*

[See illustration]

JOHN HOPPNER, R.A. [ATTRIBUTED TO] — BRITISH: 1758-1810

92. *MISS ANNE LINDSAY.* Half-length figure to half left of a young woman in an olive green gown with pink bow and fur mantle, with broad-brimmed hat. Landscape and sky background. (*Walker*) 28 *x* 23 *inches*

Anne Lindsay was the daughter of Rev. James Lindsay of Edinburgh.

Painted about 1808

From W. Lawson Peacock & Co., London

GEORGE HAVELL — BRITISH: fl. 1830

93. *MASTER OF THE HOUNDS.* In pink coat, mounted on a bay hunter standing in profile before a green countryside, surrounded by three hounds. Signed and dated 1827. 24½ *x* 30 *inches*

JEAN BAPTISTE VAN LOO — FRENCH: 1684-1745

94. *PORTRAIT OF A YOUNG DIVINE.* Bust-length figure to half right in black robe with falling white bands and wearing a curled brown periwig. Dark background. (*Walker*) 30 *x* 25¼ *inches*

From the United Art Galleries, London

HYACINTHE RIGAUD — FRENCH: 1659-1743

95. *PORTRAIT OF A NOBLEMAN.* Waist-length figure to half right, wearing a curled and powdered periwig, scarlet coat and waistcoat with white cravat. Light tan background. (*United Jewish Appeal, Inc., for Refugees*) *Oval:* 32 *x* 27½ *inches*

From the Ehrich Galleries, New York

Collection of Sigmund Ojserkis

JOHN HOPPNER, R.A. (ATTRIBUTED TO) — BRITISH: 1758-1810

96. *PORTRAIT OF A LADY.* Half-length figure to half left of a young woman in striped blue gown with white fichu and blue scarf, wearing a wide-brimmed Leghorn hat. Landscape background. 30 *x* 24¾ *inches*

FRENCH SCHOOL — XVIII CENTURY

97. *PORTRAIT OF A LADY.* Bust-length figure facing the observer, in lace-trimmed gray gown with blue *échelle.* 21 *x* 17 *inches*

LAURA T. ALMA-TADEMA — BRITISH: 1852-1909

98. *THE PLEDGE.* A youthful company of three at table, with a youth and a woman in white making a pledge over raised glasses; behind them, casemented windows with armorial bearings. Signed. *Panel:* 15½ *x* 19½ *inches*

From M. Knoedler & Co., Inc., New York, 1904

ANTON EBERT — BOHEMIAN: 1835-1896

99. *READY FOR THE BALL.* Bust-length figure of a young woman in black gown with white ruff, her fair hair dressed with pearls and surmounted by a black plumed hat. Reddish brown background. Signed and dated 1881. *Panel:* 20½ *x* 16½ *inches*

EUGENE FROMENTIN — FRENCH: 1820-1876

100. *ORIENTAL FIGURES IN A LANDSCAPE.* Two Arabs in blue and orange garments standing by a shallow pool; at the left, three women resting and carrying bundles on their backs. Wooded background with vista. Signed. (*Koehler*) *Panel:* 10½ *x* 13¾ *inches*

W. H. MIDWOOD — BRITISH: fl. 1870

101. *SECRETS.* A Louis XV interior with two young women in green and and pink eighteenth century gowns, one whispering in the ear of a smiling gentleman seated at the right. Signed. 22½ *x* 19½ *inches*

ETIENNE ADOLPHE PIOT — FRENCH: fl. 1850-1910

102. *PORTRAIT OF A CHILD.* A smiling little girl in blue frock, with dark curling hair framing her face, her hands clasped before her. Signed. (*N. Y. Private Collector*) 18½ *x* 15½ *inches*

EDOUARD F. W. RICHTER — FRENCH: fl. 1880-1913

103. *HAREM DANCER.* A woman in rose, blue, and green Turkish costume holding a tambourine at her shoulder, dancing in an interior lighted from the left. Signed and dated *Paris* 1880. 35 *x* 22 *inches*

EDOUARD NICZKY — GERMAN: 1850-1919

104. *MOTHER LOVE.* A young woman in a trailing medieval gown of olive green velvet, standing before a casement window holding an infant in her arms. Signed and dated *Muenchen* 1881. (*N. Y. Private Collector*) 33¼ *x* 22 *inches*

From Wimmer & Co., Munich

WILLIAM AUERBACH-LEVY, A.N.A. — AMERICAN: b. 1889

105. *MELAMMED.* Half-length figure, in half profile to the right, of a bearded Jew wearing black cap and black caped coat. Signed and dated 1911. Together with an autograph letter signed by the artist, dated Dec. 10, 1921. 27 *x* 19 *inches*

Exhibited at the National Academy of Design, New York, 1911

Exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia, 1917

Collection of Dr William Cowan, New York, 1931

ANTOINE COYPEL (ATTRIBUTED TO) — FRENCH: 1661-1722

105A. *TRIUMPH OF GALATEA.* Depicting Galatea borne over the waves by dolphins surrounded by nereids, tritons, and *putti.* (*Walker*) 44¾ *x* 38 *inches*

From Goupil & Co., New York

ANGELIKA KAUFFMANN, R.A. BRITISH: 1741-1807

106. *IMPORTANT SET OF DECORATIVE PANELS PAINTED FOR LORD ELY.* Story of Telemachus and Calypso. Comprising eight original canvases (seven rectangular and one circular medallion), to which has been added a single medallion of later date. Depicting the adventures of Telemachus, the son of Ulysses, with the enchantress Calypso on the Island of Ogygia, as recounted in the *Odyssey;* or more familiarly to the eighteenth century reader, in Fénelon's *Télémaque,* the series beginning chronologically with the dream of Telemachus while a shepherd in Ethiopia, and his acquaintance with Minerva in the guise of Mentor, continuing with the shipwreck of Telemachus and his arrival at Calypso's grotto, and with his subsequent love-making with Calypso, the discovery of the lovers by Mentor, and the departure of the latter at Calypso's command. (*N. Y. Private Collector*)

29 r n

Heights of seven, 37 *inches; lengths,* 49 *inches*
Diameters of two, 33 *inches*

Note: This remarkable set of panels was painted in 1772 by Angelika Kauffmann as decorations for Rathfarnham Castle near Dublin, where she was the guest of the Earl of Ely, and in their original condition formed the chief decoration of the coffered ceiling of the larger drawing room; the castle is now owned by the Society of Jesus and has been converted to the use of a college.

Collection of the Rt. Hon. Henry, 1st Earl of Ely (1709-1783), Rathfarnham Castle, near Dublin, Ireland

Collection of Karl Freund, New York, 1916

Recorded and illustrated in the *Georgian Society of Ireland Records,* 1913, p. 78, and pl. LXXXIV

Collection of Genevieve Garvan Brady Macaulay, Inisfada, Manhasset, Long Island, 1937

[See illustration of two panels]

[NUMBER 106]

JOSE RIBERA (Il Spagnoletto) Spanish: 1588-1656

107. *S. PETER.* Half-length figure of the bearded saint, one hand at his breast and the other supporting an open volume; wearing a brown robe and reddish brown mantle. At lower left, his attribute, a key. Dark background. (*Walker*) 36¼ *x* 28½ *inches*

Collection of King Louis Philippe of France, London, 1853

165 — Collection of J. S. W. S. Erle-Drax, Esq., Olantigh Towers, Wye, Kent, 1910 (as by *Espinosa*)

From Wallis & Sons, London

Exhibition of Paintings of Spanish Masters, Copley Society of Boston, 1912, No. 29

POMPEO GIROLAMO BATONI Italian: 1702/8-1787

108. *YOUNG GIRL AND CUPID.* A fair-haired maiden in white tunic and saffron mantle with a winged nude Cupid at her side. Background of rose red draperies, with a vase of flowers at the left, before a window overlooking a landscape. Signed and dated *Rome* 1774. (*United Jewish Appeal, Inc., for Refugees*) 53 *x* 39 *inches*

105 —

Collection of Sigmund Ojserkis

OSCAR FEHRER American: b. 1872

109. *CHRIST: VICTORY THROUGH PEACE.* Three-quarter-length figure of the nude Savior with blue loin cloth, his hands bound and holding an olive branch; standing before a landscape and cloudy sky drawn in greens, blues, rose, and reds. Signed. 43 *x* 49½ *inches*

Pass

LUCA GIORDANO Neapolitan: 1632-1705

110. *DESCENT FROM THE CROSS.* Two figures lifting the nude body of the Savior upon a white cloth, with the three Marys and S. John the Evangelist mourning in the left background and the Magdalen kneeling at His feet beside emblems of the Passion. (*N. Y. Private Collector*) 50½ *x* 40½ *inches*

65 —

Collection of the Earl of Jersey, Osterley Park

BENVENUTO TISI (Called Garofalo) Ferrarese: 1481-1559

111. *CHRIST AND THE WOMAN OF SAMARIA.* The Savior by the well, in crimson and blue robes, addressing a woman in gray and green gown, with saffron mantle, standing at the left holding a water jar. Landscape background. *Cradled panel:* 24½ *x* 40¼ *inches*

Collection of Eugen Schweizer

FRANÇOIS BOUCHER (School of) French: XVIII Century

112. *THE GODDESS OF EARTH and GALATEA: PAIR PAINTINGS.* Depicting the Goddess of Earth, with Ceres and Bacchus, borne in a chariot escorted by *putti,* nymphs, and satyrs; and Galatea and Acis crossing the waves, surrounded by nereids and tritons. (*United Jewish Appeal, Inc., for Refugees*) 52 *x* 46 *inches*

130

Collection of Sigmund Ojserkis

GIOVANNI SIGNORINI Italian: 1835-1901

113. *HARBOR SCENE.* Numerous figures upon a beach in the foreground, overlooking a harbor with square-rigged ships and smaller vessels; at the right, Renaissance buildings. Signed and inscribed. After the famous painting by Claude Lorrain in the Louvre, Paris. 40½ *x* 55 *inches*

60

MARCO RICCI Italian: 1676-1729

114. *CLASSIC RUINS WITH FIGURES.* The ruins of palace building with figures before a Corinthian portico at the left, others upon a balcony; a boy with two horses appears in the court below. (*United Jewish Appeal, Inc., for Refugees*) 34½ *x* 43 *inches*

15

Collection of Sigmund Ojserkis

WILLIAM SARTAIN, A.N.A. American: 1843-1924

115. *FOUNTAIN ON THE ROAD TO BOUZAREAH, ALGIERS.* A solitary figure in white carrying a water jar standing beside a fountain, looking out towards a desert landscape at twilight. Signed. 22 *x* 32 *inches*

15

From Scott & Fowles, New York

ANTOINE VOLLON French: 1833-1900

20 116. *BRITTANY PEASANT GIRL.* A girl in brown skirt and white blouse open at the breast, resting before a row of high golden wheat, a scythe in her hand, her noon repast in a basket at her side. (*Koehler*) 28 *x* 19½ *inches*

[NUMBER 117]

DAVID COL — BELGIAN: 1822-1900

117. *UN CONCOURS DE CHANT: LE JURY.* An interior with a jury of four gentlemen seated upon a platform, judging the songs of canaries lined before them upon a table, competing with others in cages hanging on the wall. Signed and dated 1876. (*N. Y. Private Collector*)
250-
32 *x* 40½ *inches*

[See illustration]

DOUGLAS VOLK, N.A. — AMERICAN: 1856-1935

118. *AMONG THE LILIES.* Three fair-haired little girls in purple, rose, and celadon green frocks on the bank of a blue stream covered with pond lilies, the child at centre wading with an armful of blossoms. Signed. (*National Arts Club*) 36 *x* 47¾ *inches*
135

THREE PAINTINGS

119. Carrack at Sea, by F. G. Carpenter; Spring, by Tom P. Barnett; and Venetian scene, by C. Muller. All signed. [Lot.] (*Koehler*)
25

EMIL CARLSEN, N.A. AMERICAN: 1853-1932

120. *STILL LIFE.* A fish upon a table before an arrangement of copper and brass utensils, reflecting the light, and a brown quadrangular bottle. Signed, and dated 1882. (*Walker*) 29½ *x* 39½ *inches*

70—

Purchased from the artist

Second Exhibition of Contemporary American Oil Paintings, Corcoran Gallery of Art, Washington, D. C., 1908

GEORGE H. BOGERT, A.N.A. AMERICAN: b. 1864

121. *CANAL SCENE, HOLLAND.* Glowing twilight sky silhouetting the high wings of a windmill and the red roof of an adjacent building; in the foreground, a man in a skiff on a canal and cattle grazing on the shore. Signed. (*Koehler*) 20 *x* 24½ *inches*

50

ROBERT C. MINOR, N.A. AMERICAN: 1840-1904

122. *NEAR LAKE KONOMAC, CONNECTICUT: MORNING.* A winding blue rivulet reflecting a cloudy sky, banked by tall emerald green grasses and low trees; in the distance, hills. Signed. (*Koehler*) 30 *x* 22½ *inches*

45—

From the Robert C. Minor Sale, New York, 1905

From R. C. & N. M. Vose, Boston

GUY ROSE AMERICAN: b. 1867

123. *EARLY MORNING.* A green meadow with two tall trees in spring foliage, beyond them poplars bordering a stream; in the distance, woods cloaked in blue shadows screen a pale gray sky. Signed. (*National Arts Club*) 23¾ *x* 28¾ *inches*

35

From the Guy Rose Sale, 1926

RALPH A. BLAKELOCK, N.A. (ATTRIBUTED TO) AMERICAN: 1847-1919

124. *THE VINTA TRIBE.* A twilight sky screened by the dark foliage of trees, brightening the surface of a lake in the middle distance. In the left foreground appear Indians in a war dance; at the right, the prow of a bark canoe. Signed. (*United Jewish Appeal, Inc., for Refugees*) 27¼ *x* 34¼ *inches*

30

Collection of Sigmund Ojserkis

WILLIAM BAXTER CLOSSON AMERICAN: 1848-1926

125. *FEEDING THE PEACOCKS.* Depicting a young girl in yellow draped Grecian gown, reaching to pick grapes from a grape arbor, looking over her shoulder towards four peacocks in the foreground. Signed. (*National Arts Club*) 48 *x* 28 *inches*

35—

Third Exhibition of Contemporary American Oil Paintings, Corcoran Gallery of Art, Washington, D. C., 1910

TWO PAINTINGS

126. Blue Sky and Sea, Venice, by William Gedney Bunce; and A Path in the Woods, by Paul Cornoyer. Both signed. [Lot.] (*Koehler*)

17 50

TWO WATERCOLOR PAINTINGS

127. Dutch Landscape, by Willem E. Roelofs, signed; and Portrait of a Child, signed with initials H. H. and dated '79. [Lot.] (*Koehler*)

1 v 50

BRITISH SCHOOL XIX CENTURY

128. *LANDSCAPES WITH FIGURES: TWO PAINTINGS.* One with four figures before thatch-roofed cottages bordering a lake, signed J. STARK; and an equestrian figure conversing with a woman on a lane leading to a farm, signed by FREDERICK WM. HULME and dated 1869.

12 *x* 14 *and* 12 *x* 18 *inches*

30 –

[END OF SALE]

Total of 7680 50

LIST OF ARTISTS

	CATALOGUE NUMBERS
Albert, Ernest, A.N.A.	71
Alma-Tadema, Laura T.	98
American School	77
Auerbach-Levy, William, A.N.A.	105
Bargue, Charles	3
Batoni, Pompeo Girolamo	108
Berchem, Nicolas	47
Bicknell, Albion Harris	78
Blakelock, Ralph, A.N.A. (Attributed to)	124
Bogert, George H., A.N.A.	49, 70, 121
Bonington, Richard Parkes(?)	45
Boucher, François (School of)	112
British School	30, 88, 128
Brouwer, Adriaen	43
Carlsen, Emil, N.A.	68, 120
Clark, O. T., R.B.A.	57
Closson, William Baxter	125
Col, David	117
Copley, John Singleton, R.A.	11
Cotman, John Sell	32
Coypel, Antoine (Attributed to)	105A
Crane, Bruce, N.A.	50
D'Almaine, Georges	10
Daubigny, Charles François	17, 26, 29, 65, 66
Derdain, André	36
Diaz de la Pena, Narcisse Virgile	14, 19, 24, 27
Dutch School	91
Earle, Ralph E. W.	74
Ebert, Anton	99
Fehrer, Oscar	109
Feke, Robert	79
Ferguson, Henry A.	72
French School	97
Fromentin, Eugène	100
Frothingham, James, N.A.	76
Giordano, Luca	110
Girardet, Eugène	25
Gonzales, Juan Antonio	4
Gordon, Sir John Watson, R.A.	75

CATALOGUE NUMBERS

Gould, J. J. 13
Groll, Albert Leroy, N.A. 52
Gruppe, Charles P. 53
Havell, George 93
Heffner, Karl 63
Hier, August Van 55
Hogarth, William 89
Hone, Nathaniel, R.A. 86
Hooper, John Horace 64
Hoppner, John, R.A. (Attributed to) 92, 96
Hulk, Abraham 22, 41
Hunter, Colin, A.R.A. 33
Jones, H. Bolton, N.A. 58
Kauffmann, Angelika 106
Kever, Jacob Hendrik 20
Kronberger, Carl 7
Lawson, Ernest, N.A. 48, 51
Lie, Jonas, P.N.A. 62
Marcke, Emil Van 21
Mauve, Anton 2, 16, 18
Mettling, Louis 5, 8, 15
Midwood, W. H. 101
Minor, Robert C., N.A. 122
Montague, Charles 31
Monticelli, Adolphe Joseph 28
Murphy, J. Francis, N.A. 12
Niczky, Edouard 104
Ochtman, Leonard, N.A. 54
Opie, John, R.A. 90
Parton, Henry W., N.A. 59
Pascin, Jules 38
Payne, David, R.B.A. 56
Peale, Charles Willson (Attributed to) 81
Peale, Rembrandt, N.A. (Attributed to) 83
Pelham, Peter 80
Piot, Etienne Adolphe 102
Portielje, Gerard 9
Potter, Paulus 40
Reynolds, Sir Joshua, P.R.A. 87
Ribera, José (Il Spagnoletto) 107
Ricci, Marco 114
Richter, Edouard F. W. 103

CATALOGUE NUMBERS

Rigaud, Hyacinthe 95
Rimer, William 73
Rodin, Auguste 34, 35, 37, 39
Rose, Guy 123
Sartain, William, A.N.A. 115
Schmitz, Ernst 6
Sheeler, Charles 1
Signorini, Giovanni 113
Sully, Thomas 67
Teniers, David, The Younger 44, 46
Tisi, Benvenuto (Called Garofalo) 111
Trumbull, John (Attributed to) 85
Van Loo, Jean Baptiste 94
Vedder, Elihu, N.A. 61
Volk, Douglas, N.A. 118
Vollon, Antoine 116
Wiggins, Guy Carleton 60
Williams, Edward Charles 69
Wright, F. W., After Gilbert Stuart 82
Wyant, Alexander H., N.A. 42

PARKE-BERNET GALLERIES • INC
designs its catalogues and directs
all details of illustration, text
and typography